

Antoine Busnoys Method Meaning And Context In Late

Bonnie J. Blackburn

Ritual Meanings in the Fifteenth-Century Motet Robert Michael Nosow, 2012-02-02 The first large-scale study of how fifteenth-century motets were used across Western Europe, dispelling the mysteries surrounding these outstanding works.

Composing Community in Late Medieval Music Jane D. Hatter, 2019-05-02 An exploration of what self-referential compositions reveal about late medieval musical networks, linking choirboys to canons and performers to theorists.

Songs, Scribes, and Society Jane Alden, 2010 Songs, Scribes, and Society explores the cultural and musical importance of five 15th-century Chansonniers - personalized, portable, and lavishly decorated songbooks - from the Loire Valley of France. Author Jane Alden treats the Chansonniers as physical artifacts to reveal their cultural context and its relationship to their commission, creation, and use.

The Cambridge Companion to French Music Simon Trezise, 2015-02-19 This accessible Companion provides a wide-ranging and comprehensive introduction to French music from the early middle ages to the present.

Medieval Music, Legend, and the Cult of St Martin Yossi Maurey, 2014-10-02 The first study to explore the music of St Martin's cult and its influence upon medieval religion, art and politics.

The Cyclic Mass James Cook, 2019-01-22 England in the fifteenth century was the cradle of much that would have a profound impact on European music for the next several hundred years. Perhaps the greatest such development was the cyclic cantus firmus Mass, and scholarly attention has therefore often been drawn to identifying potentially English examples within the many anonymous Mass cycles that survive in continental sources. Nonetheless, to understand English music in this period is to understand it within a changing nexus of two-way cultural exchange with the continent, and the genre of the Mass cycle is very much at the forefront of this. Indeed, the question of 'what is English' cannot truly be answered without also answering the question of 'what is continental'. This book seeks, initially, to answer both of these questions. Perhaps more importantly, it argues that a number of the works that have induced the most scholarly debate are best seen through the lens of intensive and long-term cultural exchange and that the great binary divide of provenance can, in many cases, productively be broken down. A great many of these works, though often written on the continent, can, it seems, only be understood in relation to English practice - a practice which has had, and will continue to have, major importance in the

ongoing history of European Art Music.

Early Musical Borrowing Honey Meconi, 2004-03-01 A timely addition to Routledge's Criticism and Analysis of Early Music series, this collection of essays examines the common compositional practice of borrowing or imitation in fifteenth- and sixteenth-century music, addressing how and why borrowing was used, the significance of borrowing, the techniques of borrowing, and its recognizable features. The book provides a broad overview of this common practice and sheds light on previously unexplored aspects of early musical borrowing. It functions as both an introduction to the subject as well as a guide for further research. The contributors, all highly regarded in their field, offer new insights that will change the way we view borrowing.

Secular Renaissance Music Sean Gallagher, 2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices: courtly love songs, music for civic festivities, instrumental music, entertainments provided by minstrels, the unwritten traditions of solo singing, and much else. This collection of essays addresses many of these practices, with a focus on polyphonic settings of vernacular texts, examining their historical and stylistic contexts, their transmission in written and printed sources, questions of performance, and composers' approaches to text setting. Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades, and taken together, they point to the more general significance of secular music within a broad complex of cultural practices and institutions.

Musical Theory in the Renaissance Cristle Collins Judd, 2017-07-05 This volume of essays draws together recent work on historical music theory of the Renaissance. The collection spans the major themes addressed by Renaissance writers on music and highlights the differing approaches to this body of work by modern scholars, including: historical and theoretical perspectives; consideration of the broader cultural context for writing about music in the Renaissance; and the dissemination of such work. Selected from a variety of sources ranging from journals, monographs and specialist edited volumes, to critical editions, translations and facsimiles, these previously published articles reflect a broad chronological and geographical span, and consider Renaissance sources that range from the overtly pedagogical to the highly speculative. Taken together, this collection enables consideration of key essays side by side aided by the editor's introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance.

Guillaume de Machaut Elizabeth Eva Leach, 2014-06-12 At once a royal secretary, a poet, and a composer, Guillaume de Machaut was one of the most protean and creative figures of the late Middle Ages. Rather than focus on a single strand of his remarkable career, Elizabeth Eva Leach gives us a book that encompasses all aspects of his work, illuminating it in a distinctively interdisciplinary light. The author provides a comprehensive picture of Machaut's artistry, reviews the

documentary evidence about his life, charts the different agendas pursued by modern scholarly disciplines in their rediscovery and use of specific parts of his output, and delineates Machaut's own poetic and material presentation of his authorial persona. Leach treats Machaut's central poetic themes of hope, fortune, and death, integrating the aspect of Machaut's multimedia art that differentiates him from his contemporaries' treatment of similar thematic issues: music. In restoring the centrality of music in Machaut's poetics, arguing that his words cannot be truly understood or appreciated without the additional layers of meaning created in their musicalization, Leach makes a compelling argument that musico-literary performance occupied a special place in the courts of fourteenth-century France.

Music and Riddle Culture in the Renaissance Katelijne Schiltz, Bonnie J. Blackburn, 2015-04-23 The culture of the enigmatic from Classical Antiquity to the Renaissance -- Devising musical riddles in the Renaissance -- The reception of the enigmatic in music theory -- Riddles visualised.

Josquin's Rome Jesse Rodin, 2012 Josquin's Rome offers a new reading of the works composed by Josquin des Prez during his time as a singer and composer for the pope's private choir.

Counterpoint, Composition and Musica Ficta Margaret Bent, 2013-10-28 Musica ficta is the practice of sharpening or flattening certain notes to avoid awkward intervals in medieval and Renaissance music. This collection gathers Margaret Bent's influential writings on this controversial subject from the past 30 years, along with an extensive author's introduction discussing the current state of scholarship and responding to critics. Also includes 25 musical examples.

Essays on Renaissance Music in Honour of David Fallows Fabrice Fitch, Jacobijn Kiel, 2011 New articles on du Fay and Desprez, on sacred and secular music, and reception history, form a fitting tribute to one of the field's foremost scholars. This volume celebrates the work of David Fallows, one of the most influential scholars in the field of medieval and Renaissance music. It draws together articles by scholars from around the world, focusing on key topics to which Fallows has contributed significantly: the life and works of Guillaume Du Fay and of Josquin Desprez, archival studies and biography, sacred and secular music of the late mediaeval and Renaissance period, and reception history. Studies include major archival discoveries concerning the identity of the composer Fremin Caron; a reconsideration of the authorship of works within the Josquin canon, notably *Mille regretz* and *Absalon fili mi*; a fresh look at key works from Du Fay's youth and early maturity; accounts of newly discovered sources and works; and an appraisal of David Fallows' contribution to the early music performance movement by Christopher Page, former director of Gothic Voices. The collection also includes two newly published compositions dedicated to the honorand. Fabrice Fitch teaches at the Royal Northern College of Music; Jacobijn Kiel is an independent scholar. Contributors: Rob C. Wegman, Jane Alden, Bonnie J. Blackburn, Honey Meconi, Gianluca D'Agostino, Andrew Kirkman, Jaap van Benthem, Margaret Bent, James Haar, Alenjandro Enrique Planchart, Jesse Rodin, Lorenz Welker, Kinuho Endo, Joshua Rifkin, Thomas Schmidt-Beste, Richard Sherr, Peter Wright, Fabrice Fitch, Tess

Knighton, Warwick Edwards, Adam Knight Gilbert, Markus Jans, Oliver Neighbour, Anthony Rooley, Keith Polk, John Milsom, Jeffrey J. Dean, Eric Jas, Peter Gülke, Iain Fenlon, Barbara Haggh, Dagmar Hoffmann-Axthelm, Leo Franc Holford-Strevens, Andrea Lindmayr-Brandl, Esperanza Rodríguez-García, Eugeen Schreurs, Reinhard Strohm

Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court Honey Meconi, 2003 Pierre de la Rue, composer at the grande chapelle of the Habsburg-Burgundian court for nearly a quarter of a century, composed for one of the leading musical institutions of his day. Serving successive rulers Maximilian I, Philip the Fair, Juana of Castile, Marguerite of Austria, and the future Charles V, La Rue surpassed a dozen composer colleagues in his creation of polyphony to meet the needs of the court and its extravagant liturgy. Honey Meconi presents the first ever study in English of la Rue's life and career, exploring aspects of his compositional output and highlighting the reawakening of modern scholarship to his unique contribution. Extensive documentation of the events of his life and a complete record of the transmission of his music across Europe make this study essential for everyone studying the musical court in Europe at the turn of the 16th century.

A History of Emotion in Western Music Michael Spitzer, 2020 This landmark book not only offers the first account of the history of emotion in Western music, with a broad sweep from Gregorian chant to Beyoncé, but also lays out an original theory for understanding musical emotion that centers the work of composers and performers.

Medieval and Early Modern Representations of Authority in Scotland and the British Isles Kate Buchanan, Lucinda H.S. Dean, 2016-05-20 What use is it to be given authority over men and lands if others do not know about it? Furthermore, what use is that authority if those who know about it do not respect it or recognise its jurisdiction? And what strategies and 'language' -written and spoken, visual and auditory, material, cultural and political - did those in authority throughout the medieval and early modern era use to project and make known their power? These questions have been crucial since regulations for governance entered society and are found at the core of this volume. In order to address these issues from an historical perspective, this collection of essays considers representations of authority made by a cross-section of society within the British Isles. Arranged in thematic sections, the 14 essays in the collection bridge the divide between medieval and early modern to build up understanding of the developments and continuities that can be followed across the centuries in question. Whether crown or noble, government or church, burgh or merchant; all desired power and influence, but their means of representing authority were very different. These essays encompass a myriad of methods demonstrating power and disseminating the image of authority, including: material culture, art, literature, architecture and landscapes, saintly cults, speeches and propaganda, martial posturing and strategic alliances, music, liturgy and ceremonial display. Thus, this interdisciplinary collection illuminates the variable forms in which authority was presented by key individuals and institutions in Scotland and the British Isles. By placing these within the context of the European powers with whom they interacted, this volume also underlines the unique relationships developed between the people and those who exercised authority over them.

The Royal Chapel in the Time of the Habsburgs Juan José Carreras López, Bernardo José García García, Tess Knighton, 2005 Focusing on the royal chapel established by Philip II in Madrid, the essays in this richly illustrated volume offer a series of different perspectives on the development of the main court chapels of Europe. English version edited by Tess Knighton The royal chapel, in Europe as a whole and in Spain in particular, was a cultural institution where court ceremonial, politics, music and the arts were brought together in terms of space and function. The ramifications for the patronage and cultivation of the arts and the dynamic between music and the arts and the concept of kingship form the focus of the text. The phenomenon of groupings of singers, chaplains and musicians at the service of the different European monarchies is of great significance both for the history of music, and the political and cultural history of the court in general. The royal chapel established by Philip II in Madrid was the central religious and musical institution of royal power until well into the eighteenth century, and using this as a focus, the essays in this richly illustrated volume offer a series of different perspectives on the development of the main court chapels of Europe. These papers were delivered at the international seminar, 'La Real Capilla de Palacio en la época de los Austrias', under the auspices of the Fundación Carlos de Amberes, Madrid from 14 to 16 December, 2000. The volume is edited by Tess Knighton, Juan José Carreras and Bernardo García García, and translated by Yolanda Acker.

Composition, Printing and Performance Bonnie J. Blackburn, 2024-10-28 The first articles here focus on Johannes Tinctoris, the prominent late 15th-century music theorist. They deal with the discovery of his lost pedagogical motet, and his treatise on counterpoint; this forms the basis of a wide-ranging investigation of contemporary practices of improvisation and composition (singing *super librum* and writing *res facta*), in which the question of 'successive' and 'simultaneous' composition is reconsidered. Tinctoris's sometimes sharp rebukes to famous composers are also investigated in the context of works by Ockeghem. Ottaviano Petrucci's first publication of music, the 'Odhecaton' of 1501, is the subject of another three articles. These identify the editor of the work, and make new proposals on the provenance and editing of this repertory. The last article presents an edition of a treatise of ca. 1600 in the form of a letter from the virtuoso cornettist Luigi Zenobi to an unknown prince, which offers new insights on the change in performance practice at the end of the Renaissance.

Young Choristers, 650-1700 Susan Boynton, Eric N. Rice, Eric Rice, 2008 Young singers through the centuries have occupied a central position in a variety of religious institutional settings: urban cathedrals, collegiate churches, monasteries, guilds, and confraternities. The training of singers for performance in religious services shaped the very structures of ecclesiastical institutions, which developed to meet the need for educating their youngest members. The development of musical repertoires and styles also directly reflected the ubiquitous participation of children's voices in both chant and polyphony. There was even, frequently, a future for choristers after their voices broke.--BOOK JACKET.

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In a world driven by information and connectivity, the power of words has become more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Antoine Busnoys Method Meaning And Context In Late**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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